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THE PACIFIC COAST ARCHITECT



A MONTHLY JOURNAL FOR THE
ARCHITECTURAL INTERESTS

SAN FRANCISCO
CALIFORNIA

VOLUME NINE
NUMBER FIVE

MAY, 1915

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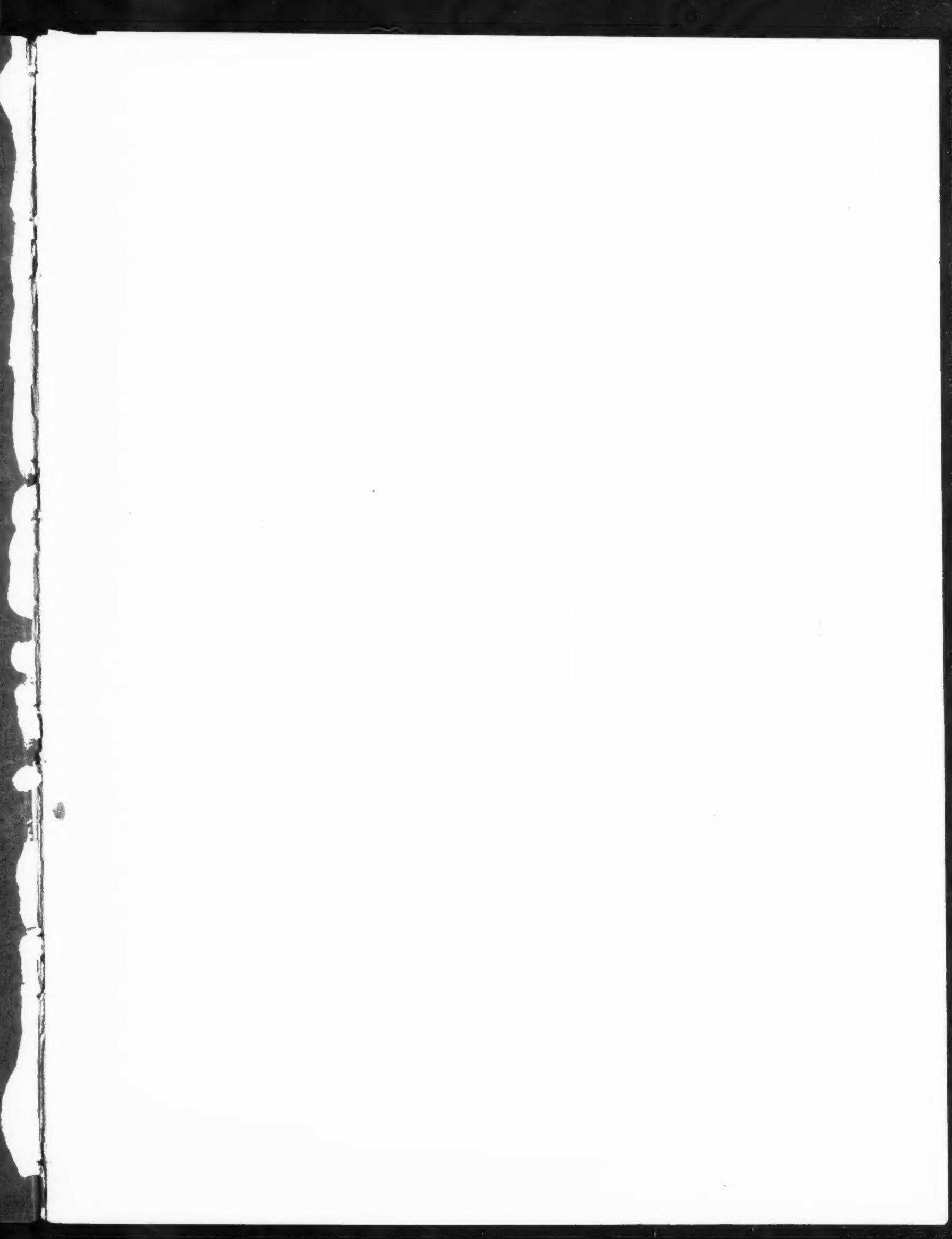
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The Pacific Coast Architect

VOLUME IX

SAN FRANCISCO, CALIFORNIA, MAY, 1915

NUMBER 5

THE PACIFIC COAST ARCHITECT

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EDITORIAL



Second Special Exposition Edition

This issue of The Pacific Coast Architect marks the second edition to be exclusively devoted to the Panama-Pacific International Exposition, the February issue of this year being the first exclusive edition.

The Pacific Coast Architect has been very fortunate in securing for this issue the co-operation and invaluable assistance of Mr. William B. Faville, President of the San Francisco Chapter of the American Institute of Architects and himself one of the most prominent designers of the Exposition.

Mr. Faville has contributed the principal article herein published, and during the course of his writing has delved very deeply into the scheme of work as undertaken by the Exposition architectural commission. Such an article is of prime interest to the architect and serves to give a better idea of the countless difficulties and monumental work surrounding the execution of a contract of the magnitude and scope of the world's biggest and greatest Exposition.

Mr. B. J. S. Cahill, of the San Francisco Chapter, A. I. A., has contributed an article entitled "The Exposition—Impressions and Expressions." Most Western architects are familiar with the writings of Cahill and know of his ability to bring out and put in words the salient and interesting features of a subject, not only from an architectural standpoint, but also from the viewpoint of human interest. It takes such a writer to adequately give an expression on so diverse a subject as the Panama-Pacific International Exposition.

Jules Guerin, the colorist, has told of his connection with the Exposition and his reasons for the color selections.

We are sure that the writings of these well-known men will meet with the approved interest of the profession and that the many illustrative plates herein will add value to the edition.

No one can see the wonderful architecture of the Exposition without the pathetic thought that before very long it must all be voluntarily destroyed and nothing left of it but a memory.

In view of this fact, we wonder if adequate measures are being taken to make an exhaustive and permanent record of the exposition for distribution throughout the world and for future generations.

Such a work would be a large and expensive undertaking, but we believe that if it were well done by the exposition company, with its splendid organization for publicity, it could be made a source of profit also.



Architectural League to Exhibit

The seventh annual exhibition of the San Francisco Architectural Club will be held in San Francisco, June 7th to the 21st, inclusive, on the second floor of the D. N. & E. Walter Building, O'Farrell and Stockton streets. Within this period will also be held the convention of the Architectural League of the Pacific Coast, the convention dates being June 7th, 8th and 9th. The convention will be held in the new Civic Auditorium and will undoubtedly attract a large delegation of Coast architects who will exhibit at the exhibition.

The exhibition promises to be the most notable affair of its kind ever given on the Pacific Coast. It will include drawings and models of executed work, decorative and landscape architecture, paintings, sculpture and photographs of finished work. San Francisco, Los Angeles, Seattle, Portland, Spokane, Denver and Salt Lake City will be represented.

June seventh is Architectural-League Day at the Panama-Pacific International Exposition. A banquet will be tendered the League delegates at Old Faithful Inn on the evening of June 8th. The evening of June 9th will be spent at the grand ball and reception given to the League by the San Francisco Architectural Club, at the California State Building.

The Architectural League of the Pacific Coast numbers among its members all the prominent architects of the Coast cities and its object in holding this exhibition is to bring the select work of the architects prominently before the general public, and in this way, help all allied arts and crafts.

The committee in charge of the exhibition is composed of: Executive Committee—Tobias Bearwald, chairman; August G. Headman, Charles Peter Weeks. Exhibition Committee—Charles Peter Weeks, chairman; Cass Gilbert, New York; Robert Stead, Washington, D. C.; Irving K. Pond, Chicago; Carl F. Gould, Seattle; Myron Hunt, Los Angeles; C. W. Dickey, Oakland; August G. Headman, San Francisco; Arthur Brown, Jr., San Francisco; G. A. Applegarth, San Francisco; Kenneth MacDonald, San Francisco; James W. Reid, San Francisco; Clarence R. Ward, San Francisco; Benjamin G. McDougall, San Francisco; Geo. E. Greenwood, San Francisco.

A Brief Resume of the Organization under which the Architecture of the Panama-Pacific International Exposition has been developed

BY WILLIAM B. FAVILLE, F. A. I. A.

An architectural commission was appointed by President Charles C. Moore, of the Panama-Pacific International Exposition Company, during the summer of 1911. This commission was selected by the President from a list of names chosen by the San Francisco Chapter of the American Institute of Architects by a ballot vote. Shortly after the appointment of the commission and the announcement by the President that he had selected one of their members as Chairman, three of the members holding opinions at variance resigned from the Commission.

After the resignation of the three members the President changed the method of organization and created, September 13, 1911, an Architectural Executive Council consisting of the remaining two members of the former commission and one additional member. The Council was comprised of the following men: Willis Polk, Chairman; Clarence R. Ward and William B. Faville.

The scheme of organization adopted by the Exposition officials placed the Architectural Executive Council under the direction of the President, Mr. Moore, and the Director of Works, Engineer Mr. Harris D. H. Connick.

The placing of an Engineer over the Architects and their activities resulted in lifting from the shoulders of the Architects the responsibility for the construction and execution of the work, but they retained full authority over the modeling and art expression necessary for its successful development.

Many objections and criticisms were offered by the Architects to this scheme of organization, but the development of the work and final results obtained have been mainly satisfactory. That the operation of this system has been successful is primarily due to the fact that the Engineers chosen, Mr. Connick and his Assistant, Mr. Arthur H. Markwart, were men reasonably in sympathy with the Architects' point of view, otherwise the result might have been disastrous, considered architecturally and aesthetically.

The Executive Council assumed their activities in the midst of a heated discussion waged over the choice of a site. The arguments had reached an acute stage when the President appointed a committee from his Board of Directors to consider the various sites offered and determine a location. This committee, after labor, announced a scheme to segregate the Exposition into its component units and erect a portion on each of the several sites. The announcement of this scheme had the result of quieting all arguments and leaving the real solution with the Architectural Council.

Under the direction of the Architectural Council a drafting department was organized to study the problem and arrive at a solution. Mr. Edward Bennett of Chicago was appointed by the President, October 11, 1911, to collaborate in the development of the plan with the Architectural Executive Council.

In determining the site most available many plans and studies were made of possible solutions. The first series were developed locating the entire Exposition upon each of the several sites, a second series locating the Exposition upon combinations of two sites, and a third series locating the Exposition upon combinations of three sites.

While this procedure entailed an enormous amount of work, it was deemed advisable by the attitude of the Board of Directors and public opinion. The studies being completed the Engineering Department under Mr. Markwart made careful estimates of the cost of building the three most likely schemes. The estimates were based upon procuring the site, the erection of the buildings and their accessories, the destruction of the buildings, and restoring the site to its original condition.

From these reports it was found that nine acres more floor space under roof could be erected for the same amount of money, on the location known as the "Harbor View" site, than on any of the others. The site as indicated by the detailed estimates of cost happened to be the site unanimously chosen by the Executive Council from





aesthetic and architectural considerations, it being admirably located both for practical and scenic effect, being almost unsurpassed in the beauty of its location, the nearness to the city, the beauty of the Presidio forest, which is adjoining, and the sparkling waters of the bay of San Francisco in the foreground.

The report presented to the Board of Directors was in such shape and so well analyzed by the Director of Works that its adoption was inevitable, and it was officially declared the chosen location for the Exposition upon December 15, 1911.

The site having been definitely determined the development of the plan of the Exposition proceeded. After much discussion it was decided that the Exposition Palaces should cover an area approximating 60 or 80 acres, and studies were made accordingly.

Upon analyzing the studies made for the plan it was found that they could be arranged in three groups, A. B. C., with many variations. Group "A," the expression of the plan is of great expression and sympathy with the matter. Group "C," the expression of the plan is of the great wall encircling the composition with enclosed courts. Group "B," closed courts and suggestions from "A" and "C." At this point it was deemed advisable to increase the commission to its full capacity, and the President, Mr. Moore, chose, January 8, 1912, the following architectural firms from a list prepared by the Executive Council. The additional firms chosen by President Moore were: McKim, Mead & White; Carrere & Hastings, and Henry Bacon, of New York; Robert D. Farquhar, of Los Angeles; and Louis C. Mullgardt and George Kelham, of San Francisco. Upon the appointment of these men and their acceptance of the commission, the Chairman, Mr. Polk, called a conference of the commission February 19 to 23, 1912, at which representatives of all of these firms were present. The session consisted of reviewing the entire work of the Council, and the solution of the plan known as the "closed court" was selected as offering the best possibilities. Discussion and study by the full commission over this solution took place and modifications were made and adopted.

The firm of Bakewell & Brown, of San Francisco, were asked to associate themselves with the commission. The work chosen by the various architects was as follows: Court of Universe, McKim, Mead & White; Tower of Jewels, Carrere & Hastings; Court of Seasons, Henry Bacon; Court of Abundance, Louis C. Mullgardt; two semi-circular courts, George W. Kelham; Fine Arts Palace, Willis Polk; Machinery Palace, Ward & Blohme; Festival Hall, Robert D. Farquhar. The great wall and development of the eight palaces, viz.: Varied Industries, Manufacturers' Liberal Arts, Education, Food Products, Agriculture, Transportation and Mines, which are enclosed within the great wall, Bliss & Faville; the Horticultural Palace, Bakewell & Brown.

Before disbanding the first conference it was decided to ask the heads of the Department of Sculpture, Department of Color and the Department of Landscape Gardening to meet with the commission at the second conference. The following men were selected by the commission and appointed by President Moore: Carl Bitter, Head of Sculpture, assisted by A. Stirling Calder as Acting Head; Jules Guerin, Head of Color Department; John McLaren, Head of Landscape Gardening; W. D. A. Ryan, Head of Lighting Department.

Data was received by each Architect sufficient for the development of his portion of the work and a decision was reached to call a second conference three months from that period. Studies were to be developed for the accessories of the plan, including the gardening, in the general drafting room of the Executive Council under Mr. Bennett's direction.

At the second Conference called by Chairman Mr. Polk on August 13, 1912, there assembled all the architects and the heads of the various departments, the architects submitting their preliminary elevations, plans and sections, from which discussion arose over each man's work, its relation to the whole and the advisability of changes. It was found that practically all parts of the composition co-related. The Great Wall which encircled the composition and tied the enriched units together was found to definitely separate the works of the several Architects and created a period of rest, thereby avoiding any conflict between different Architectural styles or sentiments.

Modifications were made in the height of the Machinery Palace, in the height of the Tower of Jewels and the Great Wall was definitely determined to have a height of 65 feet. The studies of the Fine Arts Palace, which were presented by Mr. Polk, had been supplemented by studies in the Department by Bernard R. Maybeck, and upon discussion the commission decided that the solution of the building as presented by Mr. Maybeck fitted into the scheme most advantageously, whereupon Mr. Polk graciously suggested to Mr. Maybeck that he continue the study of this building and consider it his own.

The third and final conference was held on June 2, 3, 4, 1912, at which Mr. Polk presided. At this convention the architects presented their final plans, elevations, sections, etc., also many plaster models were submitted, and drawings rendered by Jules Guerin suggesting the color treatment of the façades.

Again criticisms were invited by the various designs, but few modifications were adopted.

Mr. Mead suggested the advisability of employing Mr. Paul Denivelle as Head of the Department of Architectural Modeling and Wall Texture.

The indirect lighting scheme, as developed under Mr. Ryan, was adopted and a decision reached to use Prismatic or Diamond effect upon the Tower of Jewels.

The Conference adjourned with feelings of gratitude among the members of the Commission and Heads of Departments at the happy results of their labor and with instructions to forward scale and full-sized details to the Department as rapidly as possible.

Under the direction of Mr. Markwart an extensive engineering department had been created, in which the drawings for the construction of the various buildings were developed, the specifications prepared, contracts let and work started. This department also undertook the preparation of the site for the buildings, to develop the systems for water, light, power, sewage disposal, and all other requirements pertaining to the execution of the plan for the Exposition.

Upon the adjournment of the third and final conference, the work assigned to the Architectural Commission under the scheme of organization being practically completed, it was deemed advisable to appoint an executive head, an architect to whom the engineering Department could refer and to whose advice and guidance the many subjects of minor importance could be referred.

In conference with the Director of Works it was decided that the San Francisco Architects should make the appointment, and Mr. George Kelham was selected, whereupon the Department of Works bestowed upon Mr. Kelham the title of Architect in Chief.

The San Francisco Exposition has within its confines 635 acres, in comparison with Chicago's 670 acres, and St. Louis' 1200 acres. San Francisco Exposition has 65 acres under roof in the Exhibit Palaces, Chicago 101 acres, and St. Louis 127 acres. The money spent at Chicago by the Architectural Commission, which included

the preparation of the grounds, planting and buildings, was Eighteen Millions of Dollars, which for purchasing power is equivalent to Twenty-five Millions at the present time. St. Louis for the same amount of work cost Twenty-seven Millions of Dollars; San Francisco Thirteen Millions, out of which One Million was set aside for the erection of an auditorium in the Civic Center at San Francisco. Chicago Exposition opened with an indebtedness of Seven Million Dollars; St. Louis, Six Million Dollars of indebtedness. San Francisco Exposition was opened without indebtedness of any sort whatever, and it was built within the appropriation originally set. The entire outlay in San Francisco Exposition on Grounds and Concessions is Fifty Million Dollars, exclusive of the Exhibits. The Exposition was built complete within the time allotted, and was opened upon the date originally set, complete in every detail over which the management had control. There were, however, several foreign nations whose buildings were not complete, and about one-quarter of the Exhibits were not entirely installed, due to the delay in transit on account of the foreign war.

Built without Government assistance by a city only lately arisen from the ashes of her great devastation of the year 1906, it stands as an expression of the venturesome spirit and untiring energy of which she is possessed.

The hope is expressed that the Exposition will exert a powerful educational influence upon the people of America through the architectural expression given to the main group of buildings. There has been an aim to create a composition of sufficient merit to warrant study and criticism with the hope that its influence upon art and architectural development may be as great in its refining quality as the influence of the Chicago Exposition was in awakening interest along architectural lines.

The Exposition—Impressions and Expressions

BY B. J. S. CAHILL, A. I. A.

Just as no camera can properly picture the Exposition on one plate, so is it impossible to describe it in one article or even in a whole volume. But it is a very noticeable fact that more than any other exposition that we can recall, does this one lend itself to photo picturing from unexpected viewpoints. Quite outside of the obvious vistas created consciously by the designers are innumerable accidental ones of most delightful interest and variety. This is perhaps owing to a number of causes. Among them I would place first the color and carefully worked texture of the walls, then the liberal use of shrubs and flowers which make for interest in foreground, and finally our friend the fog. Photography is the only art in which all the blockheads are among the professionals and all the talent among the amateurs. There are two fetishes worshipped by the average professional photographer which prove this assertion. First, he always wants to get all of a building or whatever it is into his plate at once. Then he clamors always for a clear day, so that he can get nice "sharp" negatives. Both signs of a numbskull. In picture-making the part is always better than the whole, and nothing is so essential to bring out the receding planes of any landscape as a thin veil of diluted fog—mist in other words.

Now at the Exposition the most exacting photographer cannot hardly ever get a whole building in his picture,

nor can he often get absolutely clear weather, hence it follows that, on the whole, even the output of the professional is far above the average. His pictures must be fragments and glimpses and he must include the mist. But if mere professionals can get such fine results, what must be the output of the really intelligent amateur! We think that nothing more wonderful in the way of picture photos were ever done than the recent work of Mr. Francis Bruguière. We think that an album of his best prints and others, of course, that are done with similar intelligence should be photogravured on silk in a magnificent edition de luxe and circulated throughout the entire world as lasting memorials of the great architectural scenes we have here created in San Francisco.

And just as this great pageant is best revealed in accidental vistas and glimpses so it seems that the written verdicts will be fragmentary and from quite unexpected angles. If the whole Exposition considered artistically was to be reduced to what we might call a jury's findings, I think it would be possible to arrive at some very useful results. We could leave out the purple adjectives and rhapsody and yet, while admitting the high excellence of each man's work, we could set down wherein success was achieved and in what degree. We might note what had developed accidentally and it would be a duty to record wherein the final facts failed to realize the original vision.

As some small contribution to this idea these notes are put together.

The Lay-Out of Block Plan

I have listened personally to the account of the evolution of the main scheme or parti from four of the architects who designed the main group. I listened very carefully and in each case put leading and also misleading questions as to this very point. There can be no doubt that this is an exceedingly important one. Any complex work of art, like an organic being, derives its form in the main very much more from its solid osseous framework than from its fleshy envelope. The bones of anything are the first to solidify, and the last to decay. Also, like the motif of a great musical movement, the figure as musicians say, or the "diagram," really constitutes the essence of the whole conception. The fact that these symbols, a few notes, a few lines, are so simple, so apparently inconspicuous, often misleads people as to their tremendous importance. Half a dozen notes—apparently of no importance—really constitute the basis of the best movements of Beethoven's sublime symphonies. Another quite similar group of notes may be merely part of a five-finger exercise. The difference lies in the enormous vitality of the one group as against the other. The compelling importance of the block plan, the lay out, the ultimate bonework or diagram of any architectural conception has been very well stated by the late Daniel H. Burnham in a speech before the Town Planning Conference held in London in 1910. He said, "Remember, that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with ever-growing insistence."

If, then, the ultimate diagram is of such vital importance surely the credit for its conception should be recognized. In other words, the architect or draftsman, whose brain conceived it, should receive credit and honor for his work. The old saw, "Palmam ferat qui meruit," expresses the unanimous conviction of the whole human race. All civilization in reality tends to the realization of this ideal—that he should bear the palm who deserves it. It is the very basis of the sublimest of human conceptions—Justice. It is the hell and heaven of our religion—the Magna Charta of our civil liberty, the sporting instinct of our recreation. Any community, society or coterie of individuals stamps its own high or low status by its passion for justice. Our profession of architecture must be in a bad way if its whole machinery is not somehow geared up so that ultimately right credit is given where credit is due.

And now, to return to the question, Who is really responsible for the block plan of the Exposition? I have long tried to find out, for I have wanted to do my small share towards proclaiming the facts. There is a clue, indeed, which might be followed up. We all recall King Solomon's judgment as to the rightful mother of a certain infant. An idea, like an infant, is precious to its parent. When, therefore, three out of four architects submit quite coldly and casually that the block plan just grew—no one knows quite how—"the joint work of all of us"—I strongly suspect it was the work of none of them. They are all willing to divide the baby. But no doubt the real parent of the idea will sooner or later assert himself and produce the proofs.

Meantime some controversy has arisen as to Mr. Edward Hubert Bennett's share in the general plan. Mr. Bennett produced a prodigious number of block plans, but, from what I know of Mr. Bennett's professional attainments, I am convinced that he could not contribute anything of vital or compelling importance. Mr. Bennett

is a man of charming personality, idealistic disposition and indefatigable industry. These qualities have carried him forward to positions of importance in city planning projects. His suggestions, while admirably and copiously presented, have always lacked the divine fire—the urge and force of a master mind. Some years ago there lived here a poet whose published works in their bulk exceeded the combined output of Sappho, Anacreon, Theocritus, Keats, Coleridge and Poe, and I don't know how many others. His name was Lorenzo Sosso. It is safe to say that not a line of his will ever be remembered by future generations. None the less the versification was correct, the meter quite musical, the sentiments charming. It read like real poetry. A line or two at random recalled Tennyson or Byron or Shelley in turns. Possibly these poems were read and enjoyed, and no doubt the author of them enjoyed them most of all. So far no harm to anybody. But if Mr. Sosso had been elevated to position of Poet Laureate—supposing there were such a thing in this Republic—it would be time for critics to do their duty. We know well that just such mild and punchless poets have received just such exalted acknowledgment. And, as we said just now, if it is important to give credit where it is due, we must also withhold credit where credit is not due.

Color of the Exposition

While all unite in praise of Mr. Guerin's work, we think a suggestion might be made, drawn from a parallel in another art. Whoever recalls a visit to picture galleries will remember that every artist has his own absolutely fixed color key. It is possible that at different periods of his career his tone or palette may change, as did Turner's. Every Murillo has exactly the same mellow saffron hue so that one can identify this master's work anywhere, whether it is a beggar boy munching a melon or a Madonna standing on the moon. In Antwerp there are, or were, great galleries of paintings by Rubens—all the same tone just as the war pictures at Versailles have the same monotony because mostly from the same brush.

There is a deadly monotony in looking continually at work done from one palette. In fact, that is what the word monotony means, too much of one tone. In laying out a concert programme it is a well known fact that not only are the pieces chosen by different composers, but an "opus" in one key is invariably succeeded by one in another, an unrelated key if possible. A great symphony known and written in a given key will have within itself episodes and sometimes whole movements in a different key. The charm and surprise of changing keys constitutes one of the greatest wonders of the greatest of all the tone poets, Beethoven.

Now, while an Exposition group might well be in the hands of one color master in all those parts visible from the outside, we think very much would be gained in interest if some of the inner courts were in the hands of several distinct colorists. We admit that Mr. Guerin has, like a competent tone artist, given us great variety of tone, none the less he cannot escape from his own palette any more than Rubens or Murillo. It would certainly be a relief—and a fascinating relief—to go from one court colored, let us say wholly by Mr. Arthur Matthews, to another colored wholly by Mr. Mullgardt.

The Buildings in Brief

An Exposition allows some poetic license to the architect, some departure from pure logic, some playful fancy, or even extravagance. For all that, we can only note this departure in the case of three buildings. The Tower of Jewels by Mr. Thos. Hastings, the Art Building by Mr. B. Maybeck, and the Court of the Ages by Mr. L. C. Mullgardt.

The Tower of Jewels does not and never could quite please the architect in us, none the less at nighttime its rather fantastic form is forgiven when it glows with solid incandescence like a fairy tower from another world—a pyramid of pure light, an unearthly and a wonderful sight!

The Art Gallery and Pavilion is fantastic in another sense. It is meant to suggest, we understand, a temple long submerged, like Iolanthe, in the green slime of some mystic lake. It is newly arisen, wet and glistening and trailing with moss and water weeds. It is rather a quaint conception. The building is the best placed of all those of the Exposition proper. But here we think the architect has gone a little over the border line of logic. The perilous step from the sublime to the ridiculous is often taken when two or three steps might carry one over to a safer region. Mr. Maybeck's ideas were not wholly carried out and the large cisterns of stone supported on Corinthian columns do not quite justify themselves. These, with the restless and irregular colonnading, are disturbing elements. They provoke flippancies of thought, where above all things one's faculties should have been lulled to the serenity one associates with the still waters of a sylvan lake. All of this might have been so easily attained in such a green and gentle setting.

As this building forms a sort of loop connecting the Marina with Palm Avenue, each long flank of the main Exposition, one wonders why a clear and broad "going" was not ploughed right through this crescent from one end to the other. Instead, one has to get to the middle (behind the building as you approach) then work back. The interior of this Art gallery from the viewpoint of general circulation is the least satisfactory of all the interiors. No building is well planned in which you lose your way, if we except a labyrinth. This in an art building is rather surprising. Oddly enough and in sharp contrast to this one finds in the building at the other end of the whole Exposition and devoted to the prosy exhibit of mere machinery the most impressive interior of all. Without a trace of conscious effort and with no accessories other than the bare timbers of construction, the interior of the Machinery Hall, designed by Mr. Clarence Ward, has the dignity, the mystery and the magnificence of a great Gothic Cathedral!

The Court of the Ages promised great things from the first exceedingly clever sketch of its author. The

final achievement is something quite different, and yet with modifications, mutilations even, with omissions of whole towers and fountains and a wholesale shrinking of its mere mass, this Court in its impression and appeal to the imagination is yet the most interesting and the cleverest thing architecturally of the whole Exposition. Here one finds that the departure from the conventional, while unfamiliar, is not fantastic, nor is it disturbing. It is wholly peaceful, yet wholly novel. In daylight, it is true, it is rather cold and colorless, but at nighttime this Court is a veritable dream of loveliness. Sitting in this quiet quadrangle by the sculptured fountain one gets the real thrill of a wholly satisfactory work or art. One doesn't have to know what it all means. Explanations about it would be as useless as explanations about music. One has simply to look and absorb some of the most eerie impressions ever produced by light and shadow and form and color.

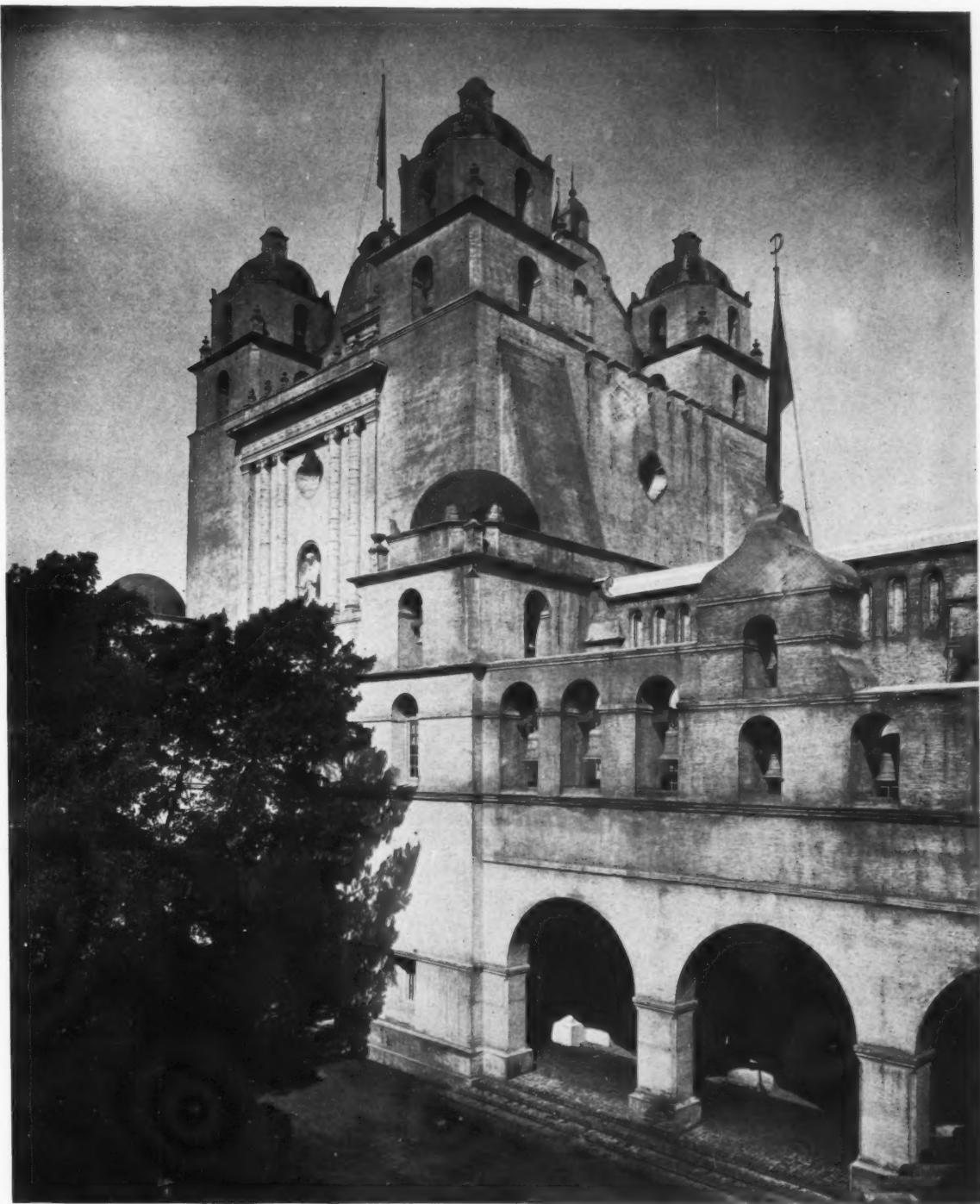
Possibly the effect is due to the unfamiliarity of the forms. The tower shrine lit up with the softest glow of old rose stands straight and high against the deep indigo of the night. A multitude of crumbling, pearly shadows broken with all tones of reflected lights and dark mysteries of shadow leads the eyes to rest on a canopied figure. In front are mysterious sconces—whence incense or vapor floats before the throne. These wisps of steam glow fantastically in the light and give the sense of sacrificial ceremony, but without blood and without burning. At one's elbow great cauldrons boil and bubble and send forth drifts of carmine vapor, while near by, in great tripods of bronze, writhing serpents hiss their venom into crescents of leaping flame.

The effect of all this and very much more is wholly indescribable. It is a veritable incantation of the most uncanny, yet soothing and wholly beautiful kind that was ever concocted out of common lumber, stucco, metal, steam and flame.

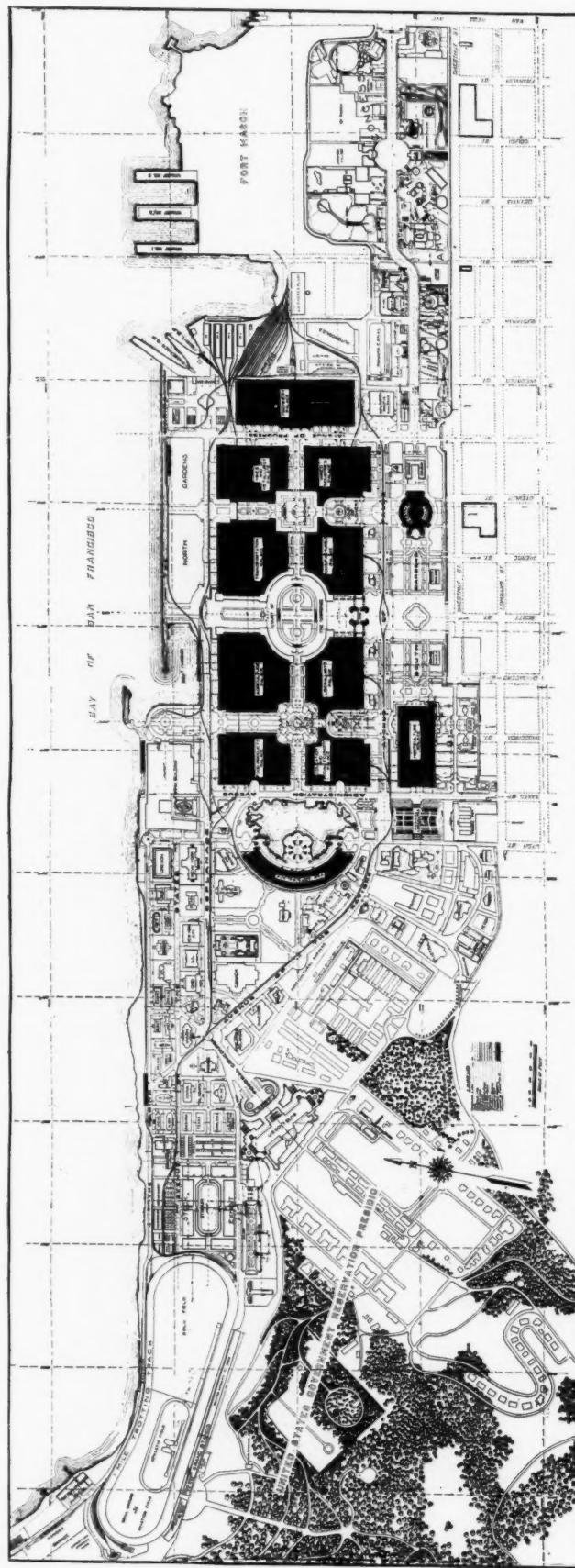
Music

One cannot leave the subject of the Exposition without one final protest or rather lament. Why, in this great symphony of art and architecture, of floriculture and illumination, are we oppressed with the great soul-crushing SILENCE? There should be music everywhere. And when the next great exposition is planned, I prophesy that the same marvelous provision to please the eye will then be also made to please the ear.

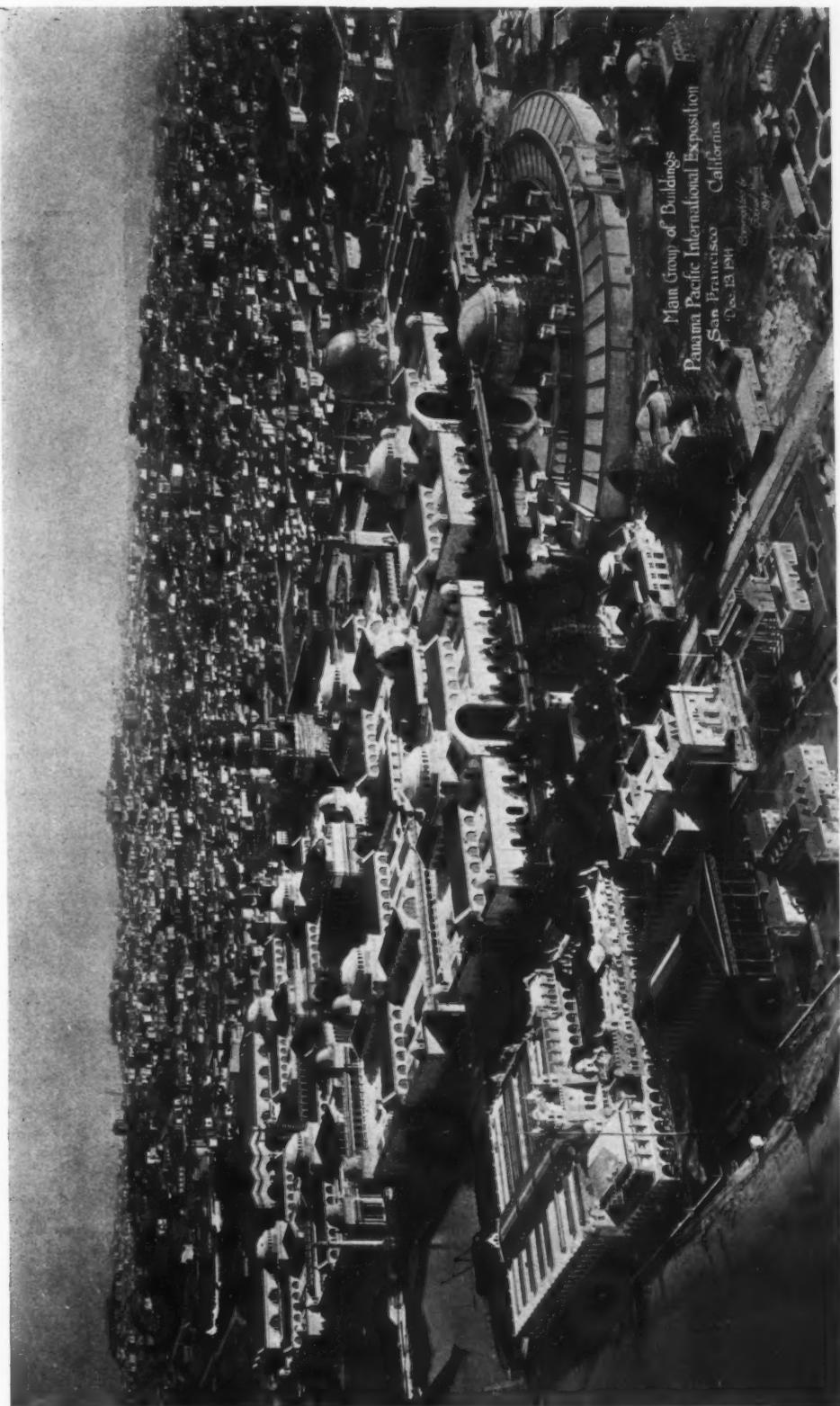




Detail of California Building
Panama-Pacific International Exposition



Block Plan of Grounds and Buildings
Panama-Pacific International Exposition



Main Group of Buildings, View taken from an Aeroplane
Panama-Pacific International Exposition
Photo copyrighted by Gabriel Moulin



South Main Portal of Food Products Building
Panama-Pacific International Exposition
Bliss & Faville, Architects



Photo, Gabriel Moulin

South Main Portal of Education Building
Panama-Pacific International Exposition
Bliss & Faville, Architects



Photo, Gabriel Moulin

Detail View Court of Four Seasons
Panama-Pacific International Exposition
Henry Bacon, Architect



Photo, Gabriel Moulin

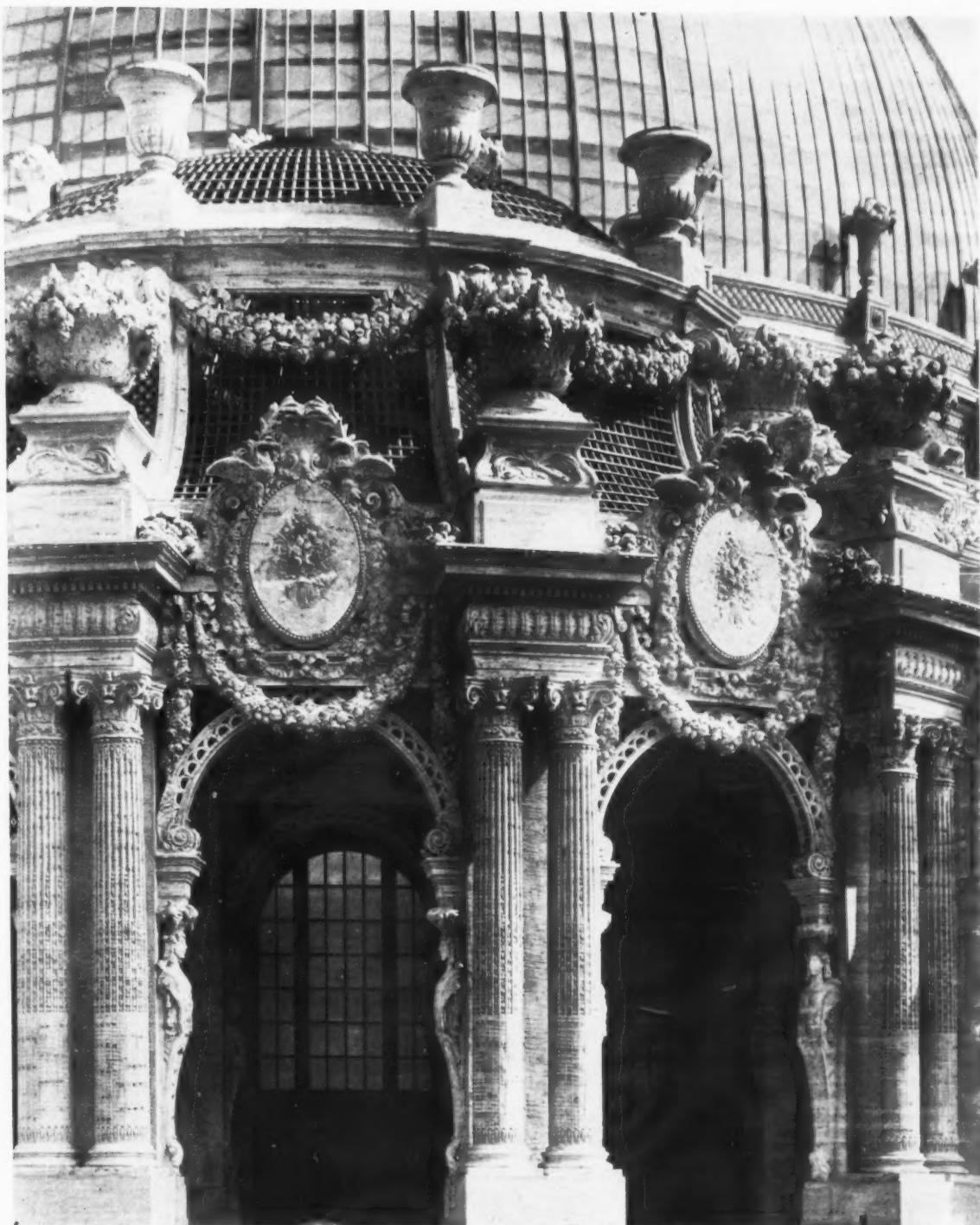
Detail of Main Arch Court of the Universe
Panama-Pacific International Exposition
McKim, Mead & White, Architects



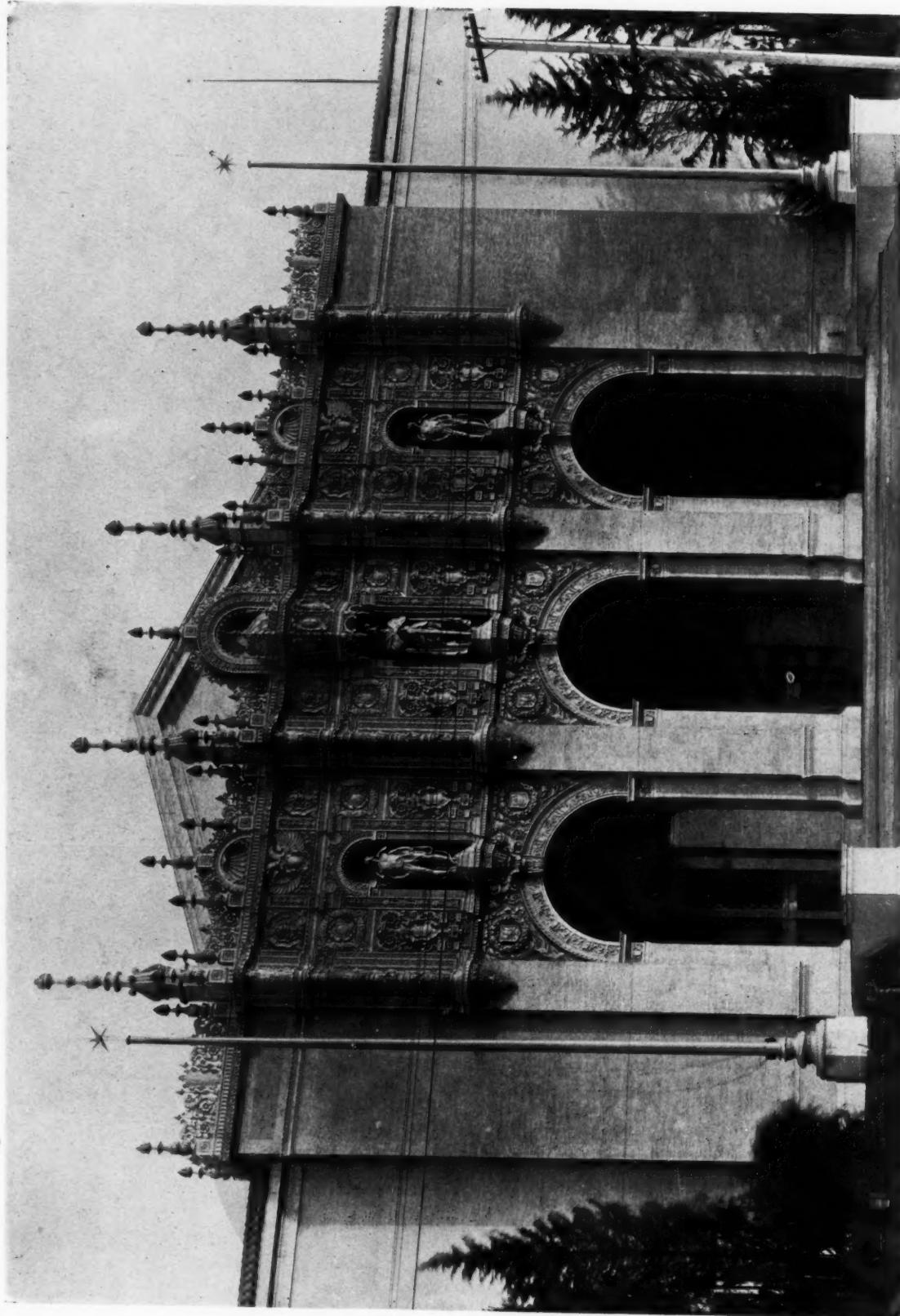
South Main Portal of Manufactures Building—Panama-Pacific International Exposition
Bliss & Faville, Architects



Vestibule of Machinery Building—Panama-Pacific International Exposition
Ward & Blohme, Architects



Detail View of Horticulture Building
Panama-Pacific International Exposition
Bakewell & Brown, Architects



Photo, Gabriel Moulin
North Main Entrance of Mines Building
Panama-Pacific International Exposition
Bliss & Faville, Architects

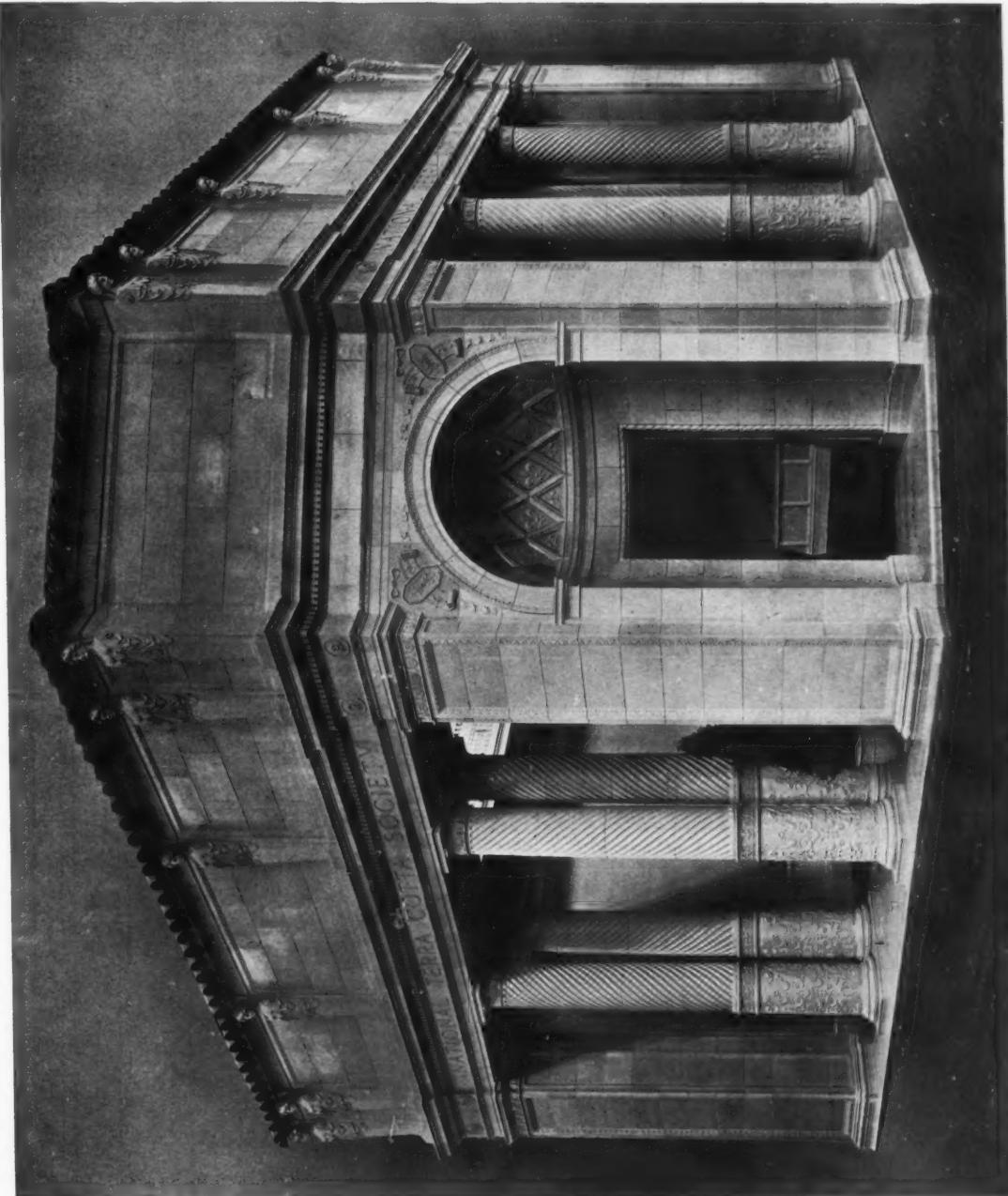
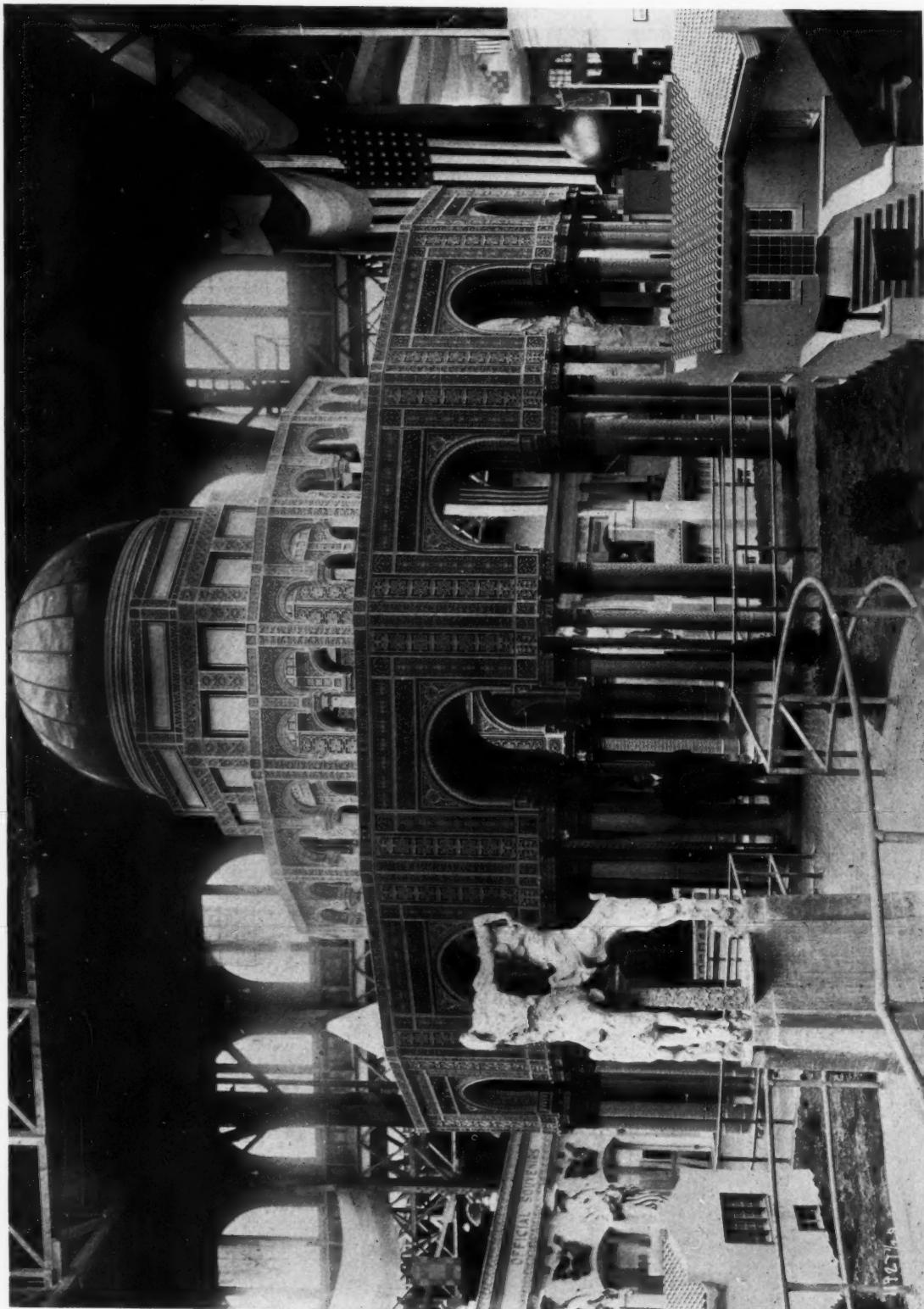


Exhibit of National Terra Cotta Society in Varied Industries Building
Panama-Pacific International Exposition

Photo, Gabriel Moulin



Main Building Exhibit of W. P. Fuller & Company in Mines Building
Panama-Pacific International Exposition
Louis Christian Mullgardt, Architect

THE PACIFIC COAST ARCHITECT
May, 1915

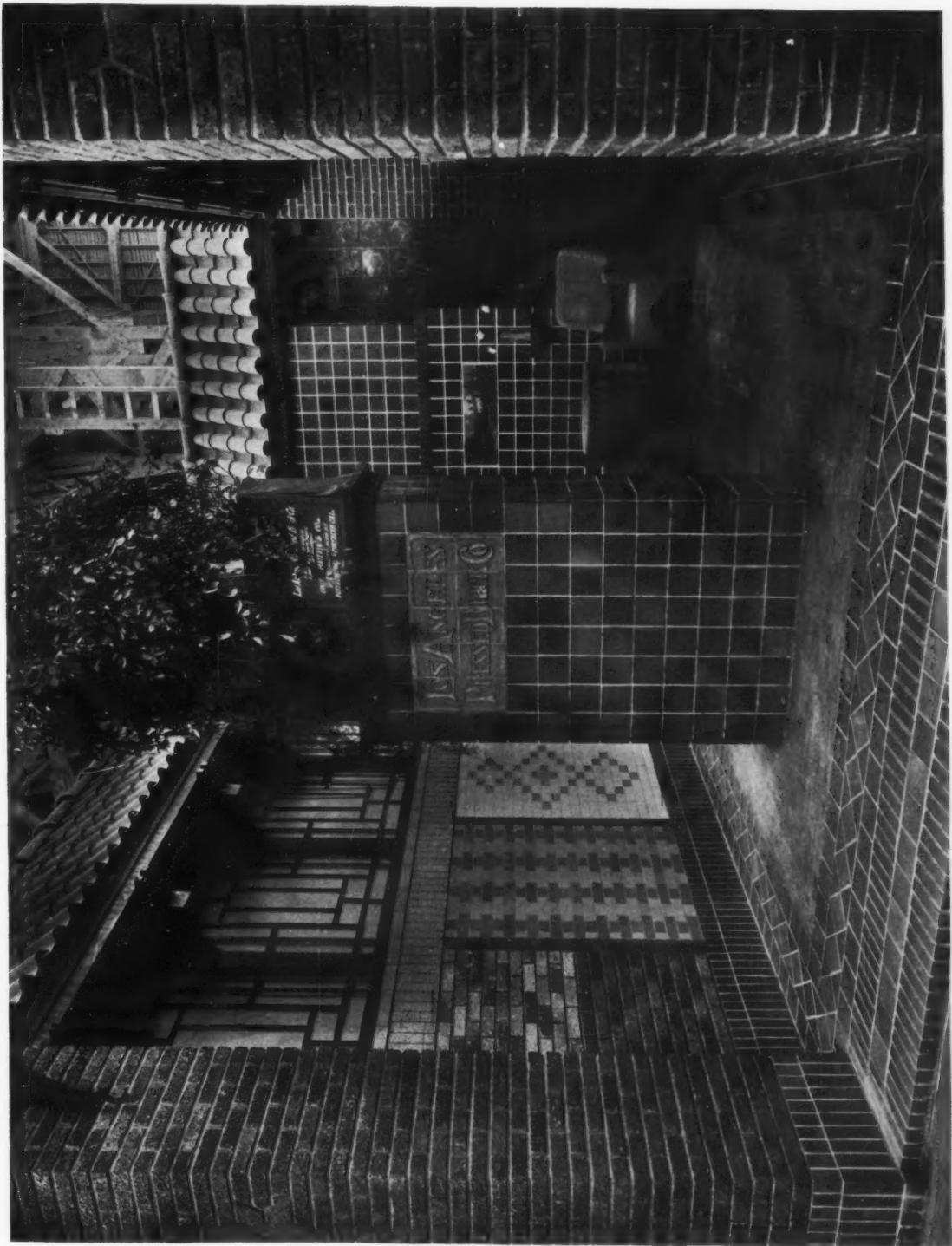


Exhibit of Los Angeles Pressed Brick Company in Varied Industries Building
Panama-Pacific International Exposition
E. G. Bolles, Architect

THE PACIFIC COAST ARCHITECT
May, 1915

Photo, Gabriel Moulin



Exhibit Building of Otis Elevator Company in Machinery Hall
Panama-Pacific International Exposition

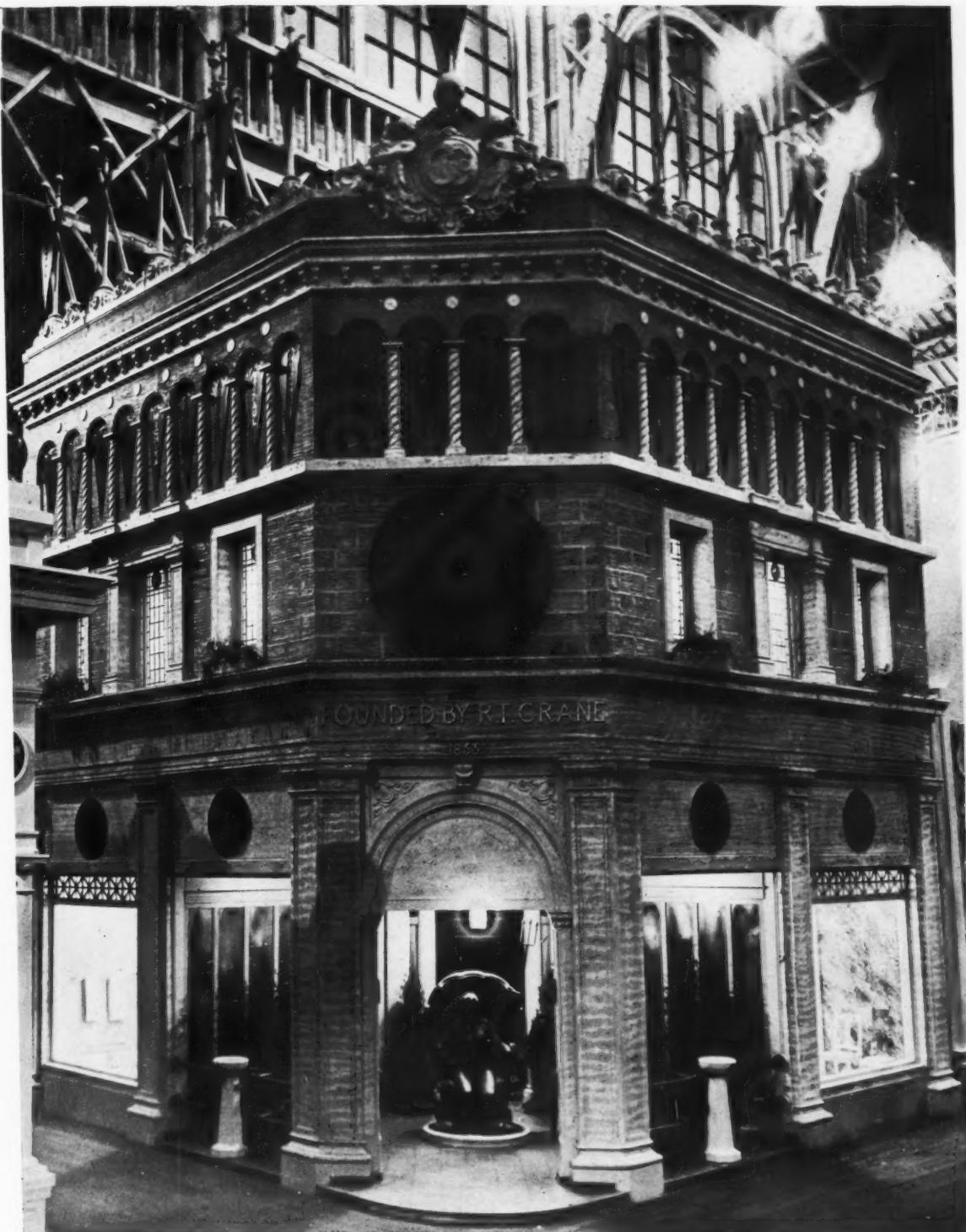


Exhibit Building of Crane Company in Manufactures Building
Panama-Pacific International Exposition

Crane Company Conducts Comprehensive Exhibit

Upon entering the Manufacturers' Palace at the Panama-Pacific International Exposition, one of the first attractions that meets the eye of the visitor is the large castle-like building, housing the plumbing exhibit of Crane Company.

The building carries thirty-five feet to the cornice line and extends a goodly distance on two avenues, being located on a most excellent corner position.

Facing this building from either side, attention is drawn to the many-colored pennants in niches, which represent the forty-four Crane Company branches in the United States and Canada.

There are two display windows looking into complete modern bath rooms, in each of which there is a charming young Chinese Maiden in native costume, demonstrating the modern method of supplying hot and cold water to all fixtures by means of the Crane temperature valve—a chief feature of the exhibit.

The bath room on Avenue C is designed to meet fastidious man's every comfort, and is called "His Lordship's Bath Room." The interior walls are finished in Irish green marble, rounding into a cove ceiling. The floor is finished in flat mat glazed tile.

This installation is complete to the most minute details. The shower room is in white glazed tile, fitted with needle adjustable sprays and heavy plate glass door. The fittings are set out for exhibiting purposes, so that attendant can show to the public by means of thermomet-

ers how quickly and evenly the temperature of water is delivered into shower.

The bath room contains shower, lavatory, dental lavatory, foot tub and water closet, recessed mirrored medicine cabinet and other needy appliances. All of the metal trimmings are of white sanitour finish, even to the metal frame on glass door of the shower room.

On the Seventh Street side we have "Milady's" Bath. Herein is seen the modern type of porcelain bath set down into the floor. The lavatory and sitz bath and shower are all supplied with hot and cold water by means of the temperature valve. The closet combination is supplied with Crane concealed flushing valve, and the bowl itself is concealed in a large measure by the modern type of chair seat. This room is finished in Pienazin marble, a rare product of Egypt.

Upon entering the main door, attention is attracted by the modern symbol of education, which holds a prominent place in the arch. This suggestion is in oil, representing that of modern age, even as instilled in a child. On the left is seen an old pitcher and bowl; on the right a child's modern bath tub of today with the water flowing into the bath tub and the child with its back toward the old-time bowl, making traces for the modern fixture.

On either side of the main court there is a vitreous China pedestal drinking fountain surrounded by a hedge of Japanese palm and set into the hedge trough of brown stone; there is intermingled the bamboo and growing flowers of the season.



"HIS LORDSHIP'S BATH ROOM"
CRANE COMPANY'S P. P. I. E. EXHIBIT



VIEW OF PORTION OF SECOND FLOOR
CRANE COMPANY'S P. P. I. E. EXHIBIT

Sitting majestically in his shell and backed by rocks that are a part of the bronze fixture, which is a part of a large porcelain recepta, is Father Neptune, comfortable in his recline.

On either side of the hedge, leading to the stairway of the rest and display room, on the second floor, there are rooms providing enlightenment for those interested in the exhibit of modern water closet combinations, slop sinks and other fixtures. A Radke gas hot water heater furnishes all the hot water used for demonstrating purposes throughout the exhibit. The water closets and other fixtures are all under water, and here may be seen, under any pressure, the Crane Boston Flushing valve for all combinations.

The whole scheme of second floor exhibit is merely to suggest a few of the modern and exclusive Crane fixtures in vitra ware. All fixtures displayed are of vitreous china or solid porcelain.

The special feature of the display is the various types of lavatories fitted with Crane temperature and mixing valves for the supply of hot and cold water. This valve dispenses with the old conventional form of basin, cocks and combination fixtures. The lavatories are designed with Crane non-fouling overflow and "Securo" waste. Many of the fixtures are finished in white sanitour with all supply pipes and such parts that are indispensable, concealed, such as pipe leading from the trap and the screw driver stops are set very high, thus answering two purposes—first, to lessen the fouling surface from the water trap seat to bottom of basin; secondly, adding to the appearance of the fixture.

A fixture that has attracted considerable attention is a porcelain sink with drain board set thirty-four inches from the floor and fitted with a temperature valve.

Of interest to the visitor also is the exhibit of various types of showers fitted with temperature valve and Crane transfer valve, which permits interchanging from

needle to shower without any manipulation of the main valve, and assuring the same temperature or pressure in either action.

Modern and handsome styles and types of medicine cabinets and mirrors are prominently displayed.

This room is designed prominently for the comfort of visitors rather than the display of a great variety of fixtures. Visitors can with comfort become enlightened on the merits of the fixtures while reclining comfortably in exquisite upholstered furniture. There is also available all up-to-date reading matter, magazines and comfortable wicker desk and tables, where writing materials have been provided.

The floor is covered with a composition of terra cotta red and running border in white, supporting a dado running the full length of the walls and extending five feet in height. The base and cappings are finished in Indian red and center panels in sienna, the reproduction being in scaglietto, as manufactured by the California Scaglietto Co., and is an excellent reproduction of fine marble. The walls are finished in light gray, gracefully rounding into the ceiling of a light cream color.

The "Mohrlite" System furnishes the illumination. In the center of this room there is a large art glass skylight in a soft amber tint with Crane monogram set out in the four corners in yellow, with a pearl gray background. The distinctive feature of this room is a wall frieze of the Crane seal, in brown. Art glass windows of the French swing type add beauty to the room.

The description of this room would not be complete without mentioning the unusual display of potted plants and the beautiful hanging flowers. Around the stairwell an opportunity for an exquisite flower garden offered itself, with the result that the Crane Company is to be congratulated for its merits as gardeners as well as master exhibitors of plumbing specialties.

Jules Guerin Talks on Color

INTERVIEW WITH CHIEF OF COLOR AND DECORATION OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

BY CLARENCE P. KANE

About three and a half years ago Jules Guerin was attending a dinner in Chicago given by the late Daniel H. Burnham, who achieved signal fame as the genius of the Chicago World's Fair. William H. Crocker of San Francisco was present, and the talk naturally drifted into a discussion of the coming Panama-Pacific International Exposition.

There was talk about the color scheme.

"Why not name Guerin your Chief of Color," Burnham said.

"Would you consider the proposition?" asked Crocker.

"Yes," answered Guerin; and shortly thereafter the presiding officials of the Exposition made public announcement to the effect that Jules Guerin had been appointed Chief of the Department of Color and Decoration.

Guerin caught his first glimpse of the Exposition site from a point of vantage on one of the several hill tops that half circle the scene. He had just arrived from New York with Messrs. Bacon, Hastings and Meade for a preliminary study of the work.

"It's as beautiful as the Bay of Naples," was his first comment. Then and there the color scheme of the Exposition was given life.

Guerin has told us that he found in San Francisco the same atmosphere that characterized the beautiful Latin communities; that the people in San Francisco are happier, more contented; that nowhere else in America is one so impressed by cosmopolitanism. On the streets he heard French, Italian, East Indian, Chinese and Japanese spoken. His feelings were awakened by the atmosphere, the trees, the bay, and the hills to the similarity in nature and in life between San Francisco and the Latin countries, or the people farther East.

What more natural than Guerin should conclude to make the San Francisco Exposition like a Latin Exposition?

"You have strong sunlight here," he said. "So it was important to give the buildings a tone of color that would not hurt the eye. The white Exposition buildings at Chicago dazzled and tired. The time to see their beauty was at sundown. And so, with these two considerations in mind, I suggested the use of travertine. Travertine is fine in color and texture, and it is the beloved stone of the Latin. It was the marble used in the Forum, the Arch of Trajan, the Pantheon in Rome."

Guerin's suggestions were adopted by the Architectural Commission, and he considered the application of travertine the same as toning a canvas. White in its minutest forms was never considered for a minute. There is absolutely no white on any of the buildings of the main group or the State buildings.

"In looking over the plan of the various buildings and the site occupied by the Exposition it reminded me much of the French Riviera, both in design, coloring and topography," says the artist. "This appealed to me very strongly, as I am most familiar with Latin countries and the East, Egypt, and the Holy Land.

"With the plans and elevations of the buildings before me, I worked out the entire color scheme of the Exposition in my workroom in New York. Comparatively nothing had been changed after this color scheme had been thoroughly digested and presented to the different architects for approval, meaning by this the colors were applied as they had been thought out before the buildings

had been constructed. In coloring a vast city of this kind I treated it the same I would a canvas for a picture, the first tonal value was the Travertine, and on this Travertine the other colors were applied, always having in mind the strong light of California and keeping colors well toned down and mellow.

"On the great tone of Travertine are superimposed the other colors. The strongest are carried through all the buildings of the main group. Red, for instance, follows through all the arcades. The great problem was to "pull together" structures of different designs by means of the color treatment to make, for example, the Courts of Honor, of the Four Seasons and of Abundance speak the same language by means of color. We bore in mind always the view to be had of the Exposition from the neighboring hills. That was a point on which we insisted very strongly. This Exposition is in a basin, and there are many vantage grounds from which people can look down upon it. That is why we made the domes beautiful with green and gold, and the roofs gay with red."

If this interview had to do with the life work of Guerin, I would say, to paraphrase the words of another writer, that Guerin has done what was for Guerin unavoidable; he has accomplished the inevitable. In other words, Guerin's personality is written across the Exposition as distinctly as upon his canvases. Look at his paintings and in many of them you will find the entire color scheme of the San Francisco Exposition. His studio compositions bring out the same rich colors—an exotic brilliancy that has already thrilled the souls of thousands who have viewed the work of this colorist at the Panama Exposition.

Guerin well says that color in connection with architecture is a language in itself. A few moderns understand its first principles. The ancients, Egyptians and Greeks used color in profusion, the Parthenon was one mass of color, the same applies to the ancient temples of Egypt.

Guerin's stay in San Francisco will be long remembered by many new-made friends of the colorist. His department was conducted in perfect harmony with others; there was never the slightest friction. He says:

"I encountered no great difficulty in handling the artists who painted the various decorations; most of them worked like real human beings, with only the big result in mind.

"My former experience in great productions in the theatre has proved of infinite advantage in this work; again most of the architects were personal and business friends, and they relied absolutely on my judgment with a few exceptions."

Guerin pays tribute to his co-workers in saying that the greatest credit should be given to Mr. Herbert Lawrence, his assistant, in his devotion to the work; Mr. Paul Danivelle, for his application of travertine color; to Mr. Geo. W. Kelham, Chief of Architecture, for his excellent advice and co-operation, and to Mr. H. D. H. Connick, Directors of Works.

"I cannot pay a tribute too high to these men," said Guerin.

The influence of Guerin's work in San Francisco will be widely felt by designers of architecture in the future, as this exposition shows that another element, color, can be used to great advantage in modern buildings. Never in history has color been used on such a colossal scale as at this Exposition.

Many Firms Display Products at Exposition

One of the most instructive and pleasing Brick and Tile Exhibits ever assembled on the Pacific Coast is to be found in the display of the Los Angeles Pressed Brick Company, for which the United Materials Co. of San Francisco is the Northern California representative, in the Varied Industries Building at the Panama-Pacific International Exposition. Besides showing the extent and diversified use of these materials, from the standpoint of beautification, this exhibit also represents in marked manner really high-class examples of brick and tile laying. The exhibit further provides pleasure as a resting place and headquarters for many visitors.

Its chief interest, however, is for architects and builders and others interested in such work.

The exhibit was designed by Architect E. G. Bolles of San Francisco, who has admirably used his skill in creating a display showing the dignity and extreme effectiveness of these materials and at the same time allowing opportunities for a wide exhibit of the many bricks and tiles manufactured by the Los Angeles Pressed Brick Co.

Upon entering the exhibit one is at once impressed by the thoroughness and attention to detail. Two well executed pillars of red ruffled brick support a hand-welded and wrought ornamental metal arch and are topped by an artistically wrought pair of lamps. The pillars are laid up in plain bond and the joints are raked. An excellent piece of brick laying is exemplified by the insertion of a large star in brick in the pillars.

Buff tile, size 6x6, surround a staff near the entrance and forms the back-ground for the insertion of a panel of faience pattern tile, on which is carved the name of the exhibit and the company.

The exhibit is floored with 3x6 buff tile, encircled by a border of 6x6 red quarry tile.

The side walls offer one of the most interesting features of the exhibit and depict in a striking manner the beauty of brick. On the right wall is shown old gold pressed brick, buff pressed brick, golden ruffled brick, combinations of cream and gray pressed brick, combinations of medium and light old gold pressed brick and paving brick, the whole being surmounted by a running border of red pressed brick in indented fashion. The various examples of laying brick are well executed. The use of herring-bone pattern, bond, plain bond, interwoven bond, checker board and basket patterns has been carried out on a wide scale. This feature alone is well worth attention, as it is at once evident that the builders have overlooked nothing that might operate to increase information and knowledge on this important subject.

The opposite wall is devoted chiefly to a display of the new rug brick recently brought out by this company. It is shown in about nine shades, and is laid up with the wide joints. Rug brick is the latest product of this company in a rough texture brick and is one of the most desirable and desired bricks on the market today. The exhibit of this brick plainly shows that any shade or blending of shades absorbs the light and presents a restful and pleasing effect to the eye.

The rug brick panels bear a remarkable similarity to the soft and alluring tones of a Turkish or a Persian rug. Its manufacture is the result of the present-day demand for an artistic rough face brick, showing adaptability for the needs of western territory.

The rug brick panels are one of the most pleasing parts of this exhibit, and, although several shades of brick are used, there is not a jarring note in evidence—rather there is a most harmonious blending with the other grades of brick and tile.

Some very fine samples of enamel brick, displaying ivory, white, buff and cream patterns divides interest with the rug brick.

The walls support three styles of roofing tile made by this company, Mission, Spanish and Italian. The visitor is able to make a nice distinction between the various patterns of tile and the method of laying up same. Needless to say, the work is of the best and merits one's deepest interest.

The crowning touch to the ensemble is given by the handsome tile fireplace at the far end of the room. Over the fireplace there is embodied a tile panel in colors, illustrating most splendidly an old castle sequestered in a beautiful garden spot. This panel shows in vivid style the manner in which this product can be used for purposes of decoration. Hill and dale, trees and shrubbery are represented distinctly and harmoniously. Even the sky and cloud effect is portrayed in true manner. The color work is exceptional. This panel is constructed of what is known as the faience tile. The walls of the fireplace proper are finished in 6x6 green enamel tile, the fire box in white fire brick, and light and dark green tile has been used on the mantel.

The flanking walls are finished in green mottled tile, surmounted by white mottled tile.

Reed chairs and tables and the use of potted plants add doubly to the interest and comfort of the exhibit. It is open at all times, and it is hoped that visitors will go there and make themselves at home.

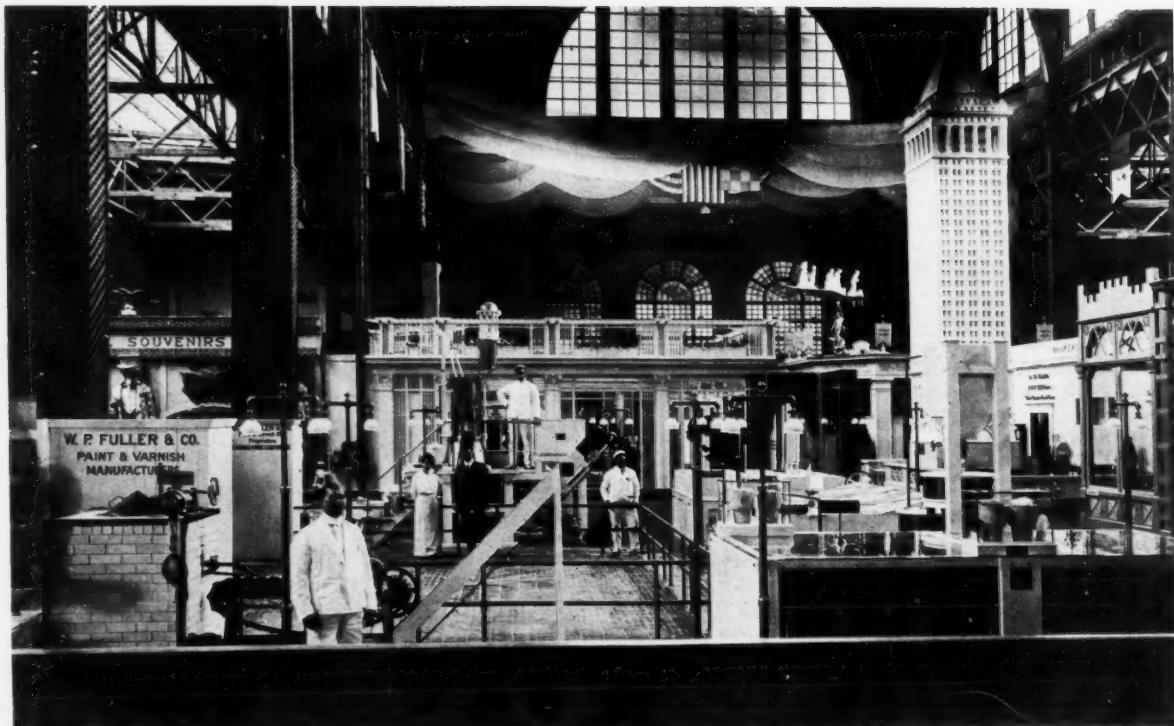
The Los Angeles Pressed Brick Co. also conducts an exhibit in the Contra Costa County Section in the California State Building, which represents the firm's activities at Richmond, the location of the Northern California plant and the factory of this concern. A third exhibit is installed in the Mines Building.

The exhibit of W. P. Fuller & Co. in the Mines Building at the Panama-Pacific International Exposition is causing a great amount of favorable comment by those who have seen it.

The display is one that has something of interest to all classes of people. A Moorish temple, with intricate mosaic patterns of wonderful coloring and pleasing design, and an amber-colored glass dome, supported by graceful, slender travertine pillars, are attractive features of the exhibit. This temple shows the Mohammedan style of building and decoration.

One instinctively stops to admire the garden and miniature bungalows before entering the temple, and it is universally conceded that it would have been impossible to make a better display of concrete paints, porch and step paint, prepared paints and stain, than by showing the bungalows finished with these materials.

The interior of the temple is divided into twelve compartments; the idea here, too, is to show the different paint products in actual use on miniature models: automobiles, wagons, houses, a ship, a white enamel interior, and other models demonstrate that the company



MODEL LEAD WORKS EXHIBIT OF W. P. FULLER & COMPANY
IN MINES BUILDING, PANAMA-PACIFIC INTERNATIONAL EXPOSITION

has a paint product for every purpose. In addition, Valentine's Varnishes, Wolf's Head Oil and Adams' Brushes all have attractive displays in the temple.

The complete process of making Pioneer White Lead is also shown at this exhibit. Here one may watch each step from the casting of the lead buckles, used in making white lead, through the corroding stacks, where by the action of fermenting tan bark and vinegar the lead is changed to white lead, and can trace each successive process until the finished product is actually put in kegs ready for market. This is one of the most interesting educational features of the Exposition.

The whole exhibit is complete in every detail, and, like the great Exposition itself, can only be seen to be appreciated.

One of the most striking and complete exhibits in any of the show palaces at the Panama-Pacific International Exposition is that of the Otis Elevator Company, in the Palace of Machinery, where its exhibit of elevator machines has been visited by thousands of interested people.

This exhibit at once presents a subject of considerable interest to the architectural profession; that is, modern types of passenger carrying lifts with a thorough demonstration of modern safety devices, the development of which has been decidedly pronounced in recent months.

These features of course contain valuable instruction on an important subject, and the exhibit offers opportunity for an inspection thereof, under conditions comparable with actual service. The Exposition people have given over a large amount of space for this display, and, needless to say, it could not have been arranged to any better advantage, under any conditions. A realistic setting has been given to the exhibit by the reproduction of

a typical roof garden as constructed in any of our larger cities, being developed along lines that would operate in the best possible manner, to instill in the minds of the spectator an existing and practicable work, not in any way theoretical or hypothetical.

Three pent houses show three different types of elevators. The Otis 1:1 gearless traction elevator machine is complete with controller and governor, a special feature being the car safety device used with this type of machine, and its method of operation. An emergency switch and hatchway limit switches illustrate the action of these switches on the safety, independent of the car switch operation.

The Otis 2:1 gearless traction elevator machine is particularly interesting because of its wide application for use in modern high buildings. It still retains the gearless drive principle found in its larger contemporary, the 1:1 type of gearless machine.

The third display is the Otis worm gear traction machine for alternating current circuits, with a variable speed control. It is to be remembered that this company pioneered the development in alternating current apparatus.

The progress of power elevators from the first invention through the various stages of steam, hydraulic and electric motor power to present-day development is pictured and described in an extremely interesting way.

The Otis Elevator Company exhibit is of the sort which is certain to be long remembered as a definite means of depicting operation of safety devices and types of passenger-carrying machines evolved from a really advanced knowledge; an exhibit that will play its part in future installations of such equipment, and one that will serve for a decidedly increased knowledge on the subject.



GEORGE WILLIAM KELHAM, Architect

Exhibit of
National Terra Cotta Society
In Varied Industries Building
Panama-Pacific International Exposition
San Francisco

An Advanced Plumbing Fixture

The "Pacific" Improved Flush Tank is one of the few real advancements in Plumbing Fixtures in many years.

The Tank—due to the fact that there is no Flush Valve located in the inside—absolutely eliminates any chance of trouble, which is so often incurred through the Ball Cock catching and sticking on the Lift Wires and other parts of the different kinds of Flush Valves.

The method of flushing is absolutely original—in that it consists of a loose, round, rubber ball of the finest quality, which seats in the center of the bottom. This ball is raised by means of a rod inside the elbow and connected with the lever arm and is pushed up from the bottom. On being pushed the Ball rises to the top of the water—floats until the Tank is emptied, and then gradually seats in its place. The sloping bottom is a positive assurance that the Tank is thoroughly cleansed when it is flushed, and no sediment can gather in the Tank. The Ball itself will outlast five ordinary balls since it seats in a different position each time, thus eliminating the usual wear on one part of the Ball, which always comes in contact with the seat in an ordinary flush valve.

The Tank has been thoroughly tested by the manufacturers—the Pacific Porcelain Ware Co.—and is absolutely guaranteed by them.

It is a welcomed invention, indeed, to the Plumber and to the Builder, as there is no chance that the Plumb-

ber will have to return two or three times to his job after completion to regulate the fittings, which, in an ordinary Tank, cause so much trouble. It will also be noticed that the brass overflow tube has been eliminated and a solid vitreous overflow is made integral in the tank. The saving of water is another feature of this Tank—since the Ball rises entirely out of the water immediately upon being unseated, and the entire pressure of the water in the Tank is immediately brought into play—giving a quick flush to the combination, and the re-fill occurs when the Tank is nearly emptied, just before the Ball seats—thus saving the usual waste of water, which occurs in an ordinary tank, as the re-fill tubes throw a large stream of water into the bowl during the entire time that the tank is being filled.

The Tank is so far superior to any other type of Flush Tank that it can only be appreciated upon being seen and tried.

One of the Tanks is in operation in the Showroom of the Pacific Porcelain Ware Co., at 67 New Montgomery St., San Francisco, Cal., in conjunction with a full line of Cast Iron Enamelled and Vitreous Earthenware Plumbers' Fixtures. These Fixtures are made in California, and are the equal in both price and quality of any made in any part of the world, and it is well worth anyone's time to investigate this successful Pacific Coast product.

Pacific Coast Chapters, A. I. A.

THE PACIFIC COAST ARCHITECT is the official organ of the San Francisco Chapter of the American Institute of Architects.

San Francisco Chapter, 1881—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, 233 Post Street, San Francisco, Cal.
Chairman of Committee on Public Information, William Mooser, Nevada Bank Building.
Chairman of Committee on Competition, William B. Faville, Balboa Building, San Francisco.
Date of Meetings, third Thursday of every month; annual, October.

Southern California Chapter, 1894—President, A. C. Martin, 430 Higgins Building, Los Angeles, Cal. Secretary, Fernand Parmentier, Byrne Building, Los Angeles, Cal.
Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles.
Date of meetings, second Tuesday (except July and August), (Los Angeles).

Oregon Chapter, 1911—President, A. E. Doyle, Worcester Building, Portland, Ore. Secretary, William G. Holford, Chamber of Commerce Building, Portland, Ore.
Chairman of Committee on Public Information, William G. Holford.
Date of meetings, third Thursday of every month, (Portland); annual, October.

Washington State Chapter, 1894—President, James H. Schack, Lippy Building, Seattle, Wash. Secretary, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash.
Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle.
Date of meetings, first Wednesday (except July, August and September), (at Seattle except one in spring at Tacoma); annual, November.

SAN FRANCISCO CHAPTER, A. I. A.

April 13th, 1915: The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Tait-Zinkand Cafe, 168 O'Farrell Street, on Tuesday evening, April 13, 1915. The meeting was called to order at 7:30 by Mr. Faville, the President.

Messrs. John P. Krempel, Octavius Morgan and Sumner P. Hunt were present as guests of the Chapter.

Minutes: The minutes of the meeting of February 26th and March 18th, 1915, were read and approved.

On request of the California Association of Electrical Contractors and Dealers, a meeting had been held with a committee from the Electrical Association for the purpose of arranging ways and means of standardizing electrical specifications. No conclusion was reached at the meeting, but further meetings are in prospect.

Mr. Faville is in receipt of a letter from the State Engineer advising the Chapter that an amendment to the present Engineering Law was presented to the committee of Ways and Means of the Legislature authorizing action to be taken toward holding architectural competitions for State work when deemed desirable by the Governor and State Board of Control. This Bill was introduced with the full consent of the State Department of Engineering, and, if it becomes a law, will permit architectural competitions for the State buildings in San Francisco and Sacramento.

Sub-Committee on Competitions: This Committee had nothing to report with the exception that the competitors for the new wing of the San Francisco Hospital had chosen Miss Julia Morgan and Charles S. Kaiser as Judges.

Sub-Committee on Public Information: Nothing to report.

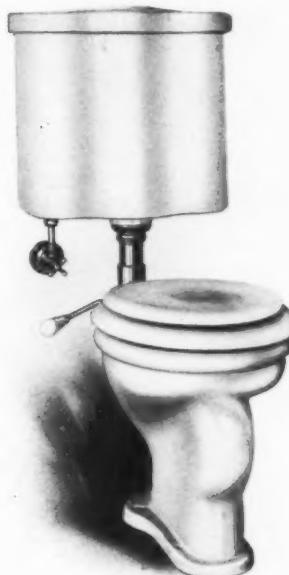
Legislative Committee: This Committee reported that the Law of 1872 had passed in the Senate and had passed out of the Assembly Committee with the recommendation that it pass. All indications are that this bill will become a law.

With regard to Tenement House Legislation introduced at the instance of the Housing and Immigration Committee of California, it was stated that all bills had been withdrawn with the exception of that giving power to the Commission to enforce sanitary conditions after local authorities had failed in this duty and some minor changes in the Tenement House Act.

Patented Dec. 15, 1914



Patented Dec. 15, 1914



“Pacific”

Improved Flush Tank

ELIMINATES FLUSH VALVE TROUBLES

The tank is operated by a loose round rubber flush ball, lifted from the bottom.

No wires, cages, levers, or guides in the tank to interfere with the action of the ball-cock.

The tank is made with an integral overflow and a sloping bottom which prevents an accumulation of sediment, being cleansed every time the tank is flushed.

The flush ball seats in a different position every time.

For further information regarding this tank write to Dept. 7.

Pacific Porcelain Ware Company Pacific Sanitary Mfg. Company

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A new Hotel and Lodging House Law would no doubt be passed similar in scope to the Tenement House Law.

Regarding flats and dwellings, it was agreed that there would be no State law, providing the city of San Francisco would enact the necessary legislation.

It was stated by the chair that with the co-operation of the Southern California Chapter, many letters and telegrams had been sent to influence the passage of the bill making the State Highway between Tahoe and Placerville 300 feet wide in order to save from destruction many noble trees bordering on the road, which is a part of the transcontinental Lincoln Highway. Favorable action on this bill was anticipated.

Senate Bill No. 1031, amending the act to regulate the Practice of Architecture had passed in the Senate and was under consideration by the Judiciary Committee of the Assembly.

The Birdsall bill providing for a State Art Commission had not been reported out of committee.

After some discussion it was stated by Mr. Morgan and Mr. Kremel that several bills brought to the attention of the Southern California Chapter by Mr. Cheney and advocated by him, had been endorsed in spirit, but that there was no endorsement of the actual provisions of the same.

Mr. Mathews gave a history of the various attempts made to provide legislation for an art or architectural commission for the State, and discussed the provisions of the art commission bill advocated by Mr. Cheney.

It was the sense of this committee that the bill as drawn is impractical.

Communications: From Burt L. Fenner, Secretary A. I. A., with reference to nominations to Fellowship; from E. C. Kemper, Executive Secretary A. I. A., relative to the distribution of Circulars of Advice, Architectural Competitions and Competition Programs among the architects; from the Chamber of Commerce relative to obstruction of streets; from Cal. Association of Electrical Contractors requesting a committee from this Chapter to meet with a committee from their organization; from August G. Headman, Secretary-Treasurer of the Architectural League of the Pacific Coast regarding scholarship fund; from E. C. Kemper regarding acceptance of Mr. Schulze's resignation; from W. G. Holford, Secretary Oregon Chapter, extending invitation to visiting members of San Francisco Chapter; from Panama-Pacific International Exposition Company regarding "Nine Years After Event"; from American Federation of Arts enclosing program of sixth annual convention; from George S. McCallum enclosing copy of Senate Bill No. 1031 relative to the act regulating the practice of architecture; from Tobias Bearwald, Chairman of the Exhibition Committee of the Architectural League of the Pacific Coast regarding exhibit of the Club, Metropolitan Exhibit, and also an offer of space in the Year Book of the Architectural Club.

Unfinished Business: There was no unfinished business.

New Business: It was duly moved, seconded and carried, that all communications be referred to the Board of Directors with power to act on same in their discretion.

A general discussion followed as to the matter of the Architectural Exhibit and also the Metropolitan Exhibit. No conclusions were reached.

The following resolution was offered by Mr. Faville and duly seconded and carried:

WHEREAS, His Excellency, Governor Hiram W. Johnson of the State of California has caused to be decorated by a series of mural paintings the rotunda of the State Capitol at Sacramento, and

WHEREAS, The San Francisco Chapter of the American Institute of Architects wishes to express their high appreciation of the spirit by which he was prompted and their extreme satisfaction in the execution of same; therefore, be it

Resolved, That the San Francisco Chapter of the American Institute of Architects extend to his Excellency Governor Hiram W. Johnson, its sincere and hearty approval of his course in this matter and trust that this example will establish a precedent whereby our public buildings may be fittingly decorated.

The Secretary was directed to transmit a copy of these resolutions to the Governor.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 10 o'clock.

Subject to approval. Secretary.



SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Minutes of the Eighty-Third Meeting of Members, Regular Meeting: The eighty-third meeting of the Southern California Chapter of the American Institute of Architects was held at the Hollenbeck Cafe, Los Angeles, on Tuesday, April 13, 1915.

The following members were present: A. L. Acker, J. J. Backus, A. M. Edelman, Robt. Farquhar, R. C. Farrell, I. J. Gill, L. J. Gill, Chas. Gordon, Homer W. Glidden, J. W. Krause, A. C. Martin,

S. B. Marston, S. T. Norton, G. F. Skilling, August Wackerbarth, A. R. Walker.

As guests of the Chapter were present: Mr. L. H. Hibbard, a local architect; W. E. Prine, of the *Southwest Contractor*, and John Bowler, of the *Builder and Contractor*.

The minutes of the eighty-second meeting were read and approved.

For the Board of Directors, the Acting Secretary reported that two meetings had been held, one upon March 30th, at which meeting letter ballots for Fellowship nomination gave Mr. John P. Kremel the largest vote and his name had therefore been forwarded to the *Octagon* as this Chapter's recommendation for Fellowship. At the same meeting Mr. Louis J. Gill had been declared elected to regular membership in the Chapter, following the opening of letter ballots. The second meeting was held by the Board on April 2nd.

For the Committee on Membership, Mr. J. W. Krause reported progress with several desirable new names.

For the Committee on Entertainment, Mr. A. M. Edelman volunteered to give the Chapter a talk at the next meeting on the subject of his trip through Egypt.

For the Permanent Committee on Legislation, report was made that the amendment to the State Architectural Practice Law, and the repeal of the law of 1872 had passed the Senate and were now before the House.

For the Committee on Contracts and Specifications, Mr. S. Tilden Norton reported that progress was being made on the matter of uniform electrical specifications and a standardized list of electrical materials and appliances.

Communications were next read, as follows:

From the Architectural League of the Pacific Coast, advising this Chapter of a convention to be held in San Francisco in the month of June, and inviting the co-operation of local architects in making this a success.

From Simon J. Lubin, President of the State Immigration and Housing Commission, thanking this Chapter for its endorsement of the legislative measures affecting the work of this Commission.

From E. C. Kemper, Executive Secretary of the American Institute of Architects, relative to the adoption of the Institute's Canons of Ethics by the Southern California Chapter. A communication was also received from Burt L. Fenner, Secretary of the American Institute of Architects, bearing on the same subject. On motion made by A. M. Edelman, seconded by J. J. Backus, and duly carried, the adoption of the Institute's Canons of Ethics was deferred until the next Institute meeting, and the Secretary was instructed to advise all Chapter members that this matter would be acted upon at the next meeting.

Under the head of unfinished business, the only matter claiming the Chapter's attention was the above-mentioned adoption of the Canons of Ethics, which through motion made as above stated, was deferred until the next meeting.

Under the head of new business, motion was made by A. R. Walker, duly seconded and carried, that the President appoint a committee to frame the proper resolutions on the death of W. S. Eames, a Past President of the American Institute of Architects, and an honorary member in the Southern California Chapter. Mr. A. C. Martin appointed as this committee, Mr. A. F. Rosenheim and Mr. Octavius Morgan.

Upon motion properly made and duly carried, the Secretary was requested to call to the attention of the Chapter's Committee on City Planning, certain civic development work, such as the Fifth Street Tunnel and the proposed competition for the development of the Normal School hill, in order that the Committee and the Chapter might become more familiar with and assist other organizations in this work.

Following, Mr. Louis J. Gill and Mr. R. C. Farrell, recently elected members, were called upon for a few remarks.

(Signed) FERNAND PARMENTIER,
Secretary.
By A. R. WALKER,
Acting Secretary.

WASHINGTON STATE CHAPTER, A. I. A.

The regular April meeting of the Chapter was held April 7, 1915, at Northold Inn, preceded by dinner, at which sixteen members were present.

It was moved that W. M. Somervell get the consent of the subscribers to the A. L. P. C. entertainment fund, in which there is an unexpended balance of \$50, to the transfer of that amount toward the A. L. P. C. scholarship fund, and arrange for the raising of the balance of the \$150 pledged for that purpose.

Paul D. Richardson was unanimously elected a junior member of the chapter.

The report of Edgar Blair, architect for the School Board, showing that the cost of the work for the past year on approximately \$700,000 worth of work had been 2.9 per cent, was read. Also the report of Daniel R. Huntington, City Architect, showing that the saving to the city on approximately \$400,000 worth of work during a



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period of two years and five months, based on a 6 per cent rate, had been \$5,800 during that time. This matter had been previously incorrectly reported in the architectural press. The thanks of the Chapter was voted for the two reports.

The question of the Chapter's attitude toward creating a permanent position of City Architect was referred to the Legislative Committee, to report at a later meeting.

Discussion was held relative to changing the outlines of the present building districts, tending toward allowing a cheaper class of buildings in certain districts. Arguments both for and against any change were presented.

A committee was instructed to draft proper resolutions on the death of Emil de Neuf, a former member of the Chapter, and of Chas. G. Badgley, a member of the Chapter.

ARTHUR L. LOVLESS, Secretary.

OREGON CHAPTER, A. I. A.

There was no meeting of the Oregon Chapter in April. The May minutes will be published as usual.

Statement of the ownership, management, circulation, etc., required by the act of August 24, 1912, of The Pacific Coast Architect, published monthly at San Francisco, Cal., for April 1st, 1915.

Name of Editor—J. A. Drummond, San Francisco, Cal.; Managing Editor—None; Business Manager—J. A. Drummond, San Francisco, Cal.; Publisher—J. A. Drummond, San Francisco, Cal.

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Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities (If there are none, so state): None.

(Signed) J. A. DRUMMOND, Publisher.
Sworn to and subscribed before me this twenty-seventh day of March, 1915.

(Seal) ANNA B. DESSAU,
Notary Public in and for the County of Los Angeles,
State of California.

(My commission expires April 10, 1915.)

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